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Perspective 89

The Work of Arden and Blain

GEORGE W. GILMOUR'S ENDOWMENT PACKAGE, WHICH provides funds for a series of annual award exhibitions featuring the work of young, emerging Canadian artists, represents philanthropy at its best and most imaginative. This year, Assistant Curator of Canadian Art Michèle Thériault selected Roy Arden of Vancouver and Dominique Blain of Montreal as its recipients. *Perspective 89: Roy Arden and Dominique Blain*; North Zacks Gallery; September 16 – November 12; organized by the Art Gallery of Ontario.

BY MICHÈLE THÉRIAULT

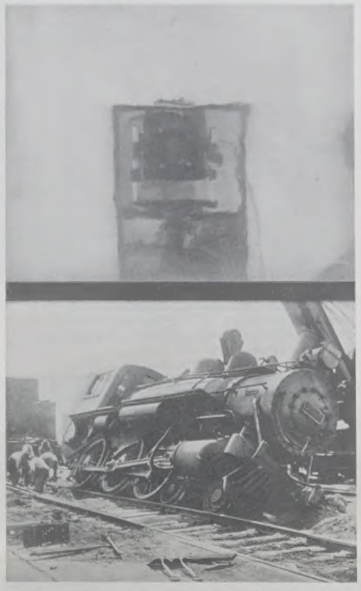
Since its inception in 1985, the *Perspective* series has familiarized audiences with some of the most significant work of emerging artists from Toronto and other Canadian regions. The artists selected this year are Roy Arden and Dominique Blain, from Vancouver and Montreal respectively. Although Dominique Blain has exhibited in Canada and Europe, this is the first time her work has been shown in Toronto. Roy Arden, however, has shown at YYZ and at the Artculture Resource Center in the past few years.

Both these artists use appropriated materials and re-inscribe particular social representations into distinctive visual constructs. Arden and Blain address politics, history and culture as experienced through the mechanics of memory, difference and fragmentation.

Roy Arden appropriates dated photographs from the Vancouver Public Library and from his own collection and re-inscribes them in a thematic serial structure that is usually of a binary nature. *Rupture*, for example, incorporates photographs of the Vancouver labor riots of 1938 with Cibachromes of a clear blue sky, and *Pater Noster* juxtaposes details derived from a portrait of the artist's grandfather and uncle. Arden's subject matter focuses on a past in which he is personally implicated: Vancouver's local history and his own family lineage. The events depicted are examined as potent mediators that shape our knowledge of the past.

At the heart of the issues Roy Arden addresses is a fissure that runs in and around each image, emphasizing separateness. The public and private events he has chosen are re-arranged in fragmented constructions that disrupt the implied unity of the subject matter. As we gaze at these pieces we move away from a linear, continuous view of the past toward the particular structure of the event depicted. By these means Arden questions the subject's place in history and the mechanics of loss and memory in shaping our understanding of the past.

Rupture, *Abjection* and *West* have an abstract component in the upper register. This device establishes a dialectic between forgetfulness and memory. The unrelenting march of time and the resulting erasure of the past and its equalization with the present, the impossibility of a real transmission of the past and its loss, effected by indifference or by its transformation into metaphors, are processes whose experience is visually duplicated in these works.



Roy Arden (Canadian, b. 1957), *West* (detail), one of six panels, 1988; copperplated steel, hand-tinted black-and-white silver print, each 84 x 53 cm. Collection Walter J. Phillips Gallery, Banff, Alberta. Photo: Stan Douglas.

Arden consistently questions the authority of the photographic medium in this exhibition. The abstract additions in *Rupture* and *Abjection* recall the conditions and limitations of photographic practice. *Abjection*, for example, juxtaposes an exposed sheet of photographic paper with representations documenting an incident relating to the persecution of Japanese-Canadians by the authorities. By virtue of their photographic nature, both these images are of equivalent value. This characteristic reflects photography's inability to arrive at an authentic grasp of the meaning of the subject depicted. In *Mission*, however, photography is experienced in its capacity for immobilizing time and blocking real experience. In spite of the obvious spiritual and emotional connotations of this piece, the viewer achieves no communion with the subject matter.

Dominique Blain (Canadian, b. 1957), *Untitled*, 1987; 7 figures and 20 photographs, mixed media, figures: each 95 cm high, photos: each 60.9 x 60.9 cm. Collection the Canada Council Art Bank. Photo: Richard-Max Tremblay.

Throughout these series, Roy Arden has resisted applying closure. His emotional investment in his choice of subject matter effectively demonstrates photography's role and the viewer's participation in the formation of historical processes.

Blain's material is also appropriated, but its subject matter has a broader scope and its relationship to the artist is more anonymous. Her images are borrowed from a variety of dated public affairs magazines and newspapers. Along with a number of found objects, they are reworked into large-scale installations (*Untitled*) and small, carefully crafted assemblages (*Untitled III*).

Blain's work deals with the politics of communication and the politics of cultural identity and control. Some of the techniques employed by the artist, such as montage and the photographic blowup, are commonly used in advertising. Great attention is given to the fabrication of each piece. The intimacy inherent in this aspect of her work contrasts with the public nature of her source material and the anonymity of its broad accessibility. Blain articulates the political within the realm of seductiveness, and it is this very characteristic that makes her work subversive. Reality is transmitted to us as social representations, which are in turn manipulated so as to make us

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International Experimental Film Congress

Spirited Discussions Focus on the Art of Film

BY CATHY JONASSON

ARTISTS, CURATORS, CRITICS AND EXPERIMENTAL FILM aficionados gathered in Toronto on May 28 for the first time since 1979 for a week devoted to screenings, panels and discussions of avant-garde film. A considerable amount of filmmaking and thematic writing had taken place during the ten-year hiatus, and the Congress proved to be an ideal forum in which to deal with issues pertinent to experimental film. Programming focused on both contemporary and historical films of note, and curators were given the freedom to choose films they felt were significant in the context of thematic, archival and national categories. Open screenings, held at the Rivoli, provided an opportunity for filmmakers to show their films on a first-come, first-served basis, and much vigorous work emerged from these spontaneous presentations. There were disappointments, as well, however. Some of the programs from historically active experimental communities (West Germany and Britain, for example) failed to live up to expectations. Important historical material from experimental archives included the work of artists such as Duchamp, Dalí, Léger, Fischinger and Dulac, all of whom were represented in the remarkable *Abstract Films of the Twenties* program organized by Dr. William Moritz of the California Institute of the Arts. Practical sessions with filmmakers Robert Breer, Stan Brakhage, David Rimmer, Pat O'Neill and Joyce Wieland provided opportunities to discuss film technique, while *Critics' Sidebars* provided standing-room-only occasions to hear papers by young writers.

Still from *Circle*, the 1968/9 film by Canadian artist Jack Chambers.

The Congress was also an excellent opportunity for Canadian experimental filmmakers to present their work to an expert international audience, which included Annette Michelson (*October*), Howard Guttenplan (Millenium Film Workshop), Fred Camper (critic), Alf Bold (Kino Arsenal), Rose Lowder (filmmaker) and David Curtis (British Film Institute), and it resulted in several requests to tour Canadian films abroad. The opening-evening program of the late Jack Chambers's films proved a revelation not only to European visitors but to many Canadians, as well.

The Congress was an independent event organized by five individuals – Bart Testa (Innis College, University of Toronto), Barbara Sternberg (filmmaker, York University), Doina Popescu (Goethe Institute, Toronto), Kathryn Elder (York University Libraries) and

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Photographs by Macnamara and Hammond

Pictorial Expressions in Landscape and Portrait

BY CHAMPIONING THE THEORIES AND PRACTICES OF THE international pictorial movement, amateur photo enthusiasts Charles Macnamara and M. O. Hammond advanced the notion of photography as an art form in Canada during the early decades of this century. The exhibition *Photographs by Charles Macnamara and M. O. Hammond: Pictorial Expressions in Landscape and Portrait* highlights their contributions to the art of photography with works drawn from the estate of Jean Cunningham and the collection of the Art Gallery of Ontario. Margaret Eaton Gallery; September 16 – October 22.

BY MAIA-MARI SUTNIK

In *The Sense of Beauty* (1896), George Santayana defined beauty in the context of a "genteel culture" as "pleasure regarded as the quality of things" and argued that all human functions and experiences may contribute to the sense of beauty in form and expression. Santayana's philosophy espousing pleasure as beauty appealed as an aesthetic to groups of photographers at the turn of the century. This concern with personal expression and the concept of the beautiful came to form the tenets of the pictorial movement, through which photography was raised to the level of the fine arts. Charles Macnamara (1870–1944) of Arnprior, Ontario, and M. O. Hammond (1876–1934) of Toronto were two photography enthusiasts who identified with the ideals of the movements and were producing photographic images in the early 1900s that bore all the hallmarks of pictorial photography.

The pictorial movement had its origins in the work of H. P. Robinson, who as early as 1869 formulated the ideas of "combination" printing and "desired effect." "Naturalistic" photography – a theory based on painting and scientific intervention of optics, negative and print advocated by P. H. Emerson in 1888 – advanced pictorial ideas, which gained further affirmation in A. Horsley Hinton's assertion that photographs could be understood as pictures of personal expression. By the 1890s the philosophical concerns of the movement were polarized. Photography's early identification with science, the taste for pretentious studio portraiture and the phenomenal popularity of the push-button camera Kodak introduced in 1888 were seen by the pictorialists as impediments to the exploration of the full potential of the medium. The photographs of the 19th century, with exceptions such as the work of Hill and Adamson and Julia Margaret Cameron, were viewed as mere recordings of surface and the natural appearances of things; the pictorialists believed in nothing less than the personal expression of the unfettered artistic imagination. Personal creativity became the basis by which photographers came to see themselves distinctly as artists. They adopted painterly techniques – they favoured the impressionist qualities of the works of Corot and Whistler and shared the widespread interest in japonaiserie – and merged these with a synthesis of symbolist values. In France the Photo-Club Paris began to exhibit photographs for their artistic value. In Britain the Linked Ring, a brotherhood with mystical overtones, exemplified new artistic aims manifested in "The Good, the True and the Beautiful." In the United States the same dedication to the spirit of art photography culminated in the forming of the Photo Secession under the dynamic leadership of Alfred Stieglitz. Advocates of the pictorial movement were primarily amateurs active in camera clubs, art societies and salon exhibitions. Being amateurs was to their advantage. They were free from the need to conform to convention and the taste of the market and free to experiment with new techniques. Through the process, new critical standards were developed, and the influence of the movement grew internationally through the many journals, publications and competitive exhibitions that provided the forum for spreading the values of the pictorial aesthetic.

Portrait of Mrs. Lilias Torrance Newton (1930) by M. O. Hammond (Canadian, 1876–1934); chloro-bromide print, 34 x 25 cm. Collection AGO, gift of Mr. Skip Gillham, Vineland, Ontario, 1985.

Charles Macnamara (Canadian, 1870–1944), *Sunlight*, c.1911; hochheimer gum-print with pigmented colloid, 14.6 x 20.3 cm. Collection Estate of Jean Cunningham.

Macnamara and Hammond typified the class of amateurs whose attitudes advanced pictorial ideals. Both made distinctions between their art photography and personal or commercial work. Both participated in the salons, were active members of camera clubs and expressed their views in publications. Macnamara, an accountant by profession and a devout naturalist by avocation, wrote prolifically on photographic technique in the *British Journal of Photography* and *The Amateur Photographer and Photographic News*.

Amateurs advanced pictorial ideals

Self-taught, Macnamara became a master of the gum-biochromate process favoured by Robert Demachy in France and by Edward Steichen in the United States. Macnamara developed the modified method of multiple gum-printing registered with the Library of Congress in 1907. The process allowed for a wide range of possibilities for manipulation of the photographic image by hand and control through printing. It made it possible to suppress optically evident detail, to soften sharpness, to remove parts of the image completely or to apply colour. Although a wide variety of subjects appealed to Macnamara, in his artistic work he concentrated on landscapes of pastures, woodlands and cedar swamps around Arnprior, Marshall's Bay and the shores of the Ottawa River. In his prints he did not aim to document nature, but captured various impressions that, often textured in dark colours, transformed the landscape. Evoking no precise location or real time, they suggest another realm of reality. Such synthesis in approach conveyed feelings of mystery and ambiguity, thereby calling into doubt the authority of the objectivity of the perceived world.

Hammond, a political reporter, special correspondent for Canadian affairs and magazine editor with the *Globe*, also photographed a wide variety of subjects across Canada. It is, however, the collection of portraits he made of celebrated Canadians in the fields of art and science that are most notable. While Hammond's portraits were clearly inspired by the standards seen in Stieglitz's *Camera Work* – elegantly posed sitters, carefully arranged accessories, rich tonal areas – he was less interested in character analysis than in the presence of the persona, an effect he achieved through the use of light as a central element and the compression of space. His striking prints, mostly in bromide on softly textured paper, rarely emphasized the "inner self" of the sitter; rather, the photographic image became the catalyst in an aesthetic realm that had as much to do with photographic artistry as with the unexpected, seen in a smile, a twist of the head, a glint in the eye or the folds in clothing. While many of Hammond's portraits were imbued with a sense of heightened quality characteristic of pictorialism, a reviewer of Hammond's memorial exhibition at the Art Gallery of Toronto in 1935 wrote in the *Globe* that his portraits were "poignantly beautiful" yet contained "something much more personal."

Pictorialism linked to modern photography

Pictorialism reached its zenith with the Photo Secession exhibition organized by Alfred Stieglitz for the Albright Art Gallery in Buffalo in 1910, the event that established photography's credibility as fine art. Yet pictorialism's basic philosophy, its aim of transcending the literal through the evocation of beauty, wavered in the face of new social undercurrents and old rivalries among photographers. And the insistence on timeworn compositional formulas and the preoccupation with sentimental themes isolated the practitioners still further. As the primacy of handcrafted art, originally a reaction against the mechanical and the technological, began to lose significance after World War I, the emerging, powerful new industrialization and the new aesthetic introduced new themes into photography, resulting in the direct expression of purism, or straight photography. Demystification signalled an end to an era, yet pictorialism must not be viewed merely as the triumph and defeat of rarified techniques and processes. Participants in the movement such as Macnamara and Hammond articulated in their time a new photographic language and established new standards. Pictorialism fundamentally altered the approach to photography, recapturing documentary intent on one hand and integrating formalist practices on the other. Because of its efforts to raise awareness of personal expression it is inextricably linked to the evolution of modern photography.

Maia-Mari Sutnik is co-ordinator of photographic services at the AGO.

**Photographs by Macnamara and Hammond.
Margaret Eaton Gallery.
September 16 – October 22.**

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re-evaluate their inherent accepted value.

The installation composed of seven figures seated in a circle on the ground with twenty photographs of various gestures on the wall (*Untitled*) assembles representations of social conventions that depict modes of communication. These constituents of conventional communication are re-inscribed into a new system that questions the nature and adequacy of social interaction.

The installation entitled *Empty Box* draws the viewer into a contained space constructed of salvaged wood. Once inside, the viewer is encompassed by representations on either side, one of a decimated forest, the other of an Indian. The subject of loss through exploitation is addressed at the level of representation's power to impose a constructed reality on the viewer. A parallel may be drawn with the way television inundates us with visual information that transforms such topics as the destruction of the environment and the plight of indigenous peoples into spectacle.

The assemblages that are brought together in this exhibition confront the viewer with cultural constructs that impose a redefinition of one's cultural identity and social practices. For the most part, the appropriated representations stress Western man's manipulation and exploitation of cultural differences.

Colonial Box exemplifies these notions by juxtaposing on the lid and on the inside of a small box the image of a victorious colonial officer with that of tribesmen carrying a roof. On one level this combination of photographs suggests flight from the colonialists' unsolicited interference, and on another it simply opposes a state of transience and adaptability to the colonialist's indiscriminate drive to impose his institutions on others. This work also clearly demonstrates Blain's use of shapes as subversive mediators in the ironic formal interplay between the officer's helmet and the portable roof.

Dominique Blain's work insidiously disturbs the individual's ability to be receptive to the political and the cultural issues presented. Her practice oscillates between the spectacular and the contemplative, uneasily maintaining the viewer before a subject that invites both compliance and resistance.

Both Arden and Blain examine critically our relationships to cultural, political and artistic conventions. Though they conflate positions from the past and the present, these artists do not seek resolutions. They prefer to work within the contradictions inherent in cultural experience, proposing visual constructs whose configurations continually and effectively question the processes of looking at and making meaning in art.

Michèle Thériault is assistant curator of Canadian contemporary art at the AGO.

**Perspective 89
September 16 – November 12.
North Zacks Gallery.**

SEPTEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed descriptions of programs, consult the events listings on pages 5 and 6.		Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.	The fully licensed AGO Restaurant is open for dining on Wednesdays.	*Hands On* will be closed during September.	1 Walking Tour ***Perspective 89*** / 3 pm ***Artful Conversation*** / 11:15 am & 2 pm	2 The AGO is accessible to disabled persons, and a number of wheelchairs are available.
3 The Norma Ridley Reading Room is a tranquil space off the Members' Lounge.	4 Gallery and shops open. AGO Restaurant and Members' Lounge closed.	5 New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	6 Interested in becoming a volunteer at the Grange? Call 977-0414, ext. 263. ***Rendezvous with Art*** / 6 & 7:30 pm	7 The perfect $5 gift – the AGO family admission voucher.	8 Stan Beirns shows sterling-silver pieces inspired by the performing arts all this month in the Impulse Shop. ***Artful Conversation*** / 11:15 am & 2 pm	9 Gallery School ***Children's Studio registration*** / 12 – 3 pm
10 Exhibitions ***Face à Face*** / closes ***Images of the French Revolution*** / closes	11 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	12	13 Admission to the Gallery is free on Wednesdays from 5:30 to 9 pm. ***Rendezvous with Art*** / 6 & 7:30 pm	14 Group of Seven posters and much, much more at the Reproduction Shop.	15 ***Artful Conversation*** / 11:15 am & 2 pm	16 Exhibitions ***Perspective 89*** / opens ***Macnamara and Hammond*** / opens Gallery School ***Advanced Studio*** begins / 9 am
17 An excellent selection of classic films and films on art is available from the E. P. Taylor Audio-Visual Centre.	18 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	19 Gallery School ***Adult Studio*** opens / 7 pm	20 ***Rendezvous with Art*** / 6 & 7:30 pm ***Art in the Morning*** / 9:30 am Exhibitions ***Ulrike Rosenbach*** / opens Performance Ulrike Rosenbach / 7 pm	21 Club AGO ***Open Studio Jaunt*** / 7:30 – 10:30 pm	22 Film ***Blackwood*** / 12:30 pm ***Artful Conversation*** / 11:15 am & 2 pm	23 Exhibitions ***Flights of Fancy*** / opens **Members' Day** at the McMichael Collection in Kleinburg. Free for AGO members.
24 Lecture ***Ulrike Rosenbach on Ulrike Rosenbach*** / 3 pm Gallery School ***Travelling Studio*** opens / 1 pm Children's Concert / 3 pm ***Sunday Start with Art*** / 11 am	25 Joy Cherry fashion show / 12 pm Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	26 Gallery School ***Children's Studio*** opens / 4 pm	27 Gallery Hopping ***A Harbourfront Happening*** / 10:45 pm ***Rendezvous with Art*** / 6 & 7:30 pm	28 Club AGO Annual Meeting / 7 pm AGO gift certificates are redeemable at all AGO retail outlets.	29 Lecture ***Painting on Paper*** Dr. Dieter Honisch, National Gallery, Berlin / 6 pm Film ***Chambers: Tracks and Gestures*** / 12:30 ***Artful Conversation*** / 11:15 am & 2 pm	30 Exhibition ***Painting on Paper*** / opens Gallery Talk ***Signed for the hearing impaired*** / 2 pm

THE COLLECTION IN FOCUS

Splendid Harris Triptych New AGO Acquisition

BY DENNIS REID

WHILE THE ART GALLERY OF ONTARIO'S COLLECTION OF paintings by the Group of Seven is both large and comprehensive, there are aspects of their work still not represented in the recently re-installed McLean Gallery. An attentive visitor might notice, for instance, that in the section devoted to the formative years before the first Group of Seven exhibition in 1920 there are none of the highly coloured, lushly painted decorative landscapes that were among Lawren Harris's chief concerns during and immediately following the First World War. Paintings of fall or winter that are richly evocative of the rugged wilderness of the Canadian Shield, they led the nascent group in its pursuit of a distinctively Canadian landscape imagery and were a powerful inspiration to Tom Thomson during his brief, late blossoming.

We are pleased to announce that now hanging at the entrance to the Canadian galleries is a splendid new acquisition representative of this particularly influential period of Harris's work. Purchased this past spring at the Sotheby's Toronto auction of Canadian art, *Autumn Forest with Glaciated Bedrock, Georgian Bay (Decorative Landscape)* is arguably the most splendid of his canvases from that stage in the development of the painting of the Group of Seven that Harris himself later typified as the "decorative period." Bracketed at one end by the visit he and J. E. H. MacDonald made to Buffalo, New York, in January 1913 to view an exhibition of recent Scandinavian painting and at the other by the annual painting pilgrimages most made to the Algoma region of Ontario following the death of Tom Thomson and the end of the war, the decorative period encompasses the years when these painters first made their mark in Toronto, declaring their intention to establish a national consciousness through art.

Dating stylistically from about 1914 or 1915, our *Autumn Forest*... reveals the special characteristics of its period. Its source in contemporary Scandinavian painting of the sort that Harris saw in Buffalo is evident in many features. There is the dramatic composition, in which the foreground rises unbroken to fill more than two-thirds of the picture, blocking our entry while allowing the eye to soar up and beyond to the brilliant light and sparkling air and water visible through a break in the screen of trees. There is the celebration of typically "northern" subject matter: granite outcropping, lichen, bright birches and twisted conifer. There is the bright, patterned colour, the impressionist-influenced brushwork and the dramatic contrast of tone. Above all there is a pervasive quality of spirituality, reinforced, of course, by the display of the image across three supports – a nearly square central piece and two narrow side "wings" – to form a triptych, a familiar conformation in the religious traditions of northern European art. This forceful symbolism is supported by the figurelike aspects of both the pair of birch trees in the left hand panel and the twisted, tortured spruce or pine struggling to survive on granite in the right.

Lawren S. Harris (Canadian, 1885–1970), *Autumn Forest with Glaciated Bedrock, Georgian Bay (Decorative Landscape)*; 1914–15, oil on canvas. Collection AGO, purchase, 1989.

At the same time, *Autumn Forest*... reveals the highly experimental, and influential, approach to paint favoured by Harris during these years. The particularly rich effect of the granite, for instance, has been achieved by "scumbling," a technique whereby one pigment is dragged over another that is still wet so that the two are combined in a manner that is partly optical, partly mechanical, and vitally organic. The distribution of coloured highlights across the three sections is also particularly bold, setting off scintillating optical effects when viewed closely, yet unifying the image over the broad expanse. The impressive way that Harris has worried the central black crack of the granite into life not only delights the eye with its sure design but touches a primal chord of experience, uniting painterly mastery and resonant spirituality in a potent symbol of his sense of man's place in this part of the world.

Dennis Reid is curator of Canadian historical art at the AGO.

From Performance to Painting on Paper

THE EMERGENCE OF GERMANY DURING THE 1980s AS A powerful player on the international art scene, which was instrumental in shifting the focus of attention to Europe from North America, was first investigated at the Art Gallery of Ontario in the *European Iceberg* exhibition in 1985. The continuing dialogue at the Gallery on aspects of German art gains new momentum this month with the opening of two exhibitions that demonstrate the complexity of its sources and attitudes. *Ulrike Rosenbach;* Sam and Ayala Zacks Wing; September 20 – November 12; organized by the AGO in conjunction with the Art Gallery of York University. *Painting on Paper;* Sam and Ayala Zacks Wing; September 30 – November 12; organized by the West German Institute of Foreign Relations and circulated by the Goethe Institute, Toronto.

BY CHRISTINA RITCHIE

Reflecting the AGO's ongoing efforts to collaborate with and complement the initiatives of an increasingly knowledgeable and sophisticated arts community, the two exhibitions of contemporary European art opening in late September at the AGO are co-ordinated with events at other institutions in the city.

The first of these, in conjunction with a retrospective of Rosenbach's work at the Art Gallery of York University, is a video performance/installation by Ulrike Rosenbach, opening with a performance on September 20.

Rosenbach was born in 1943 in Salzdetfurth, West Germany, and was a student of Joseph Beuys at the art academy in Düsseldorf from 1963 to 1970. Since then she has created an immense body of work, with more than 70 videos and an equal number of performances.

Rosenbach took her initial cues from Beuys, who advocated an art of social engagement, and her point of departure has been the consideration of certain political and cultural determinations of the role of women in contemporary society. From her earliest work she has used her own face and body in performance to create images of female growth and freedom. Consistent in her work are references to history and myth, ritual and magic, nature and growth. During the 1970s she specifically addressed in her work the situation of the unemancipated woman, often through images of personal suffering denouncing the cliché of masochistic femininity. Ritual and magic are seen as the means by which women have historically transformed nature into culture. Rosenbach's use of ritual and ritualistic presences as recurrent motifs imparts a meditative power to her work. Since the beginning of the 1980s her thematic interests have focused on ecological and spiritual concerns. In a recent statement in *High Performance* magazine (Spring/Summer 1988, pp. 64–5), Rosenbach commented, "The biggest issue of this decade has become the insight that we are going to blow up the planet with our 'civilization.' I saw myself choosing between the negative way of looking at it, punk, and the positive way, building on the earlier ideas of the 'Aquarian Age.' "

Rosenbach performs in installation

At the AGO Rosenbach will construct an installation incorporating video, drawn banners, five hundred pounds of salt and various other elements. Her performance, *Wie der Phoenix aus der Asche* (Like the Phoenix from the Ashes), will take place in the midst of the installation, animating and altering it so that the installation will subsequently incorporate the residue and traces of her actions.

For the duration of the exhibition a selection of Rosenbach's videotapes will be available for viewing on request in the Gallery's audio-visual centre, and in order to enhance the reception and understanding of her work she will give a public lecture on Sunday, September 24, at 3 pm in the Jackman Hall.

The exhibition at the Art Gallery of York University presents six installation works spanning the years from 1972 to the present and thus provides a chance for an in-depth look at Ulrike Rosenbach's work. Beginning with the performance on September 6, the exhibition will include a number of photo works and sketchbooks and a selection of videotapes and will continue until October 1. A catalogue will be available.

Painting on Paper, the second exhibition featuring contemporary German art at the AGO, is curated by Dr. Dieter Honisch, director of the National Gallery, Berlin, and sponsored by the West German Institute of Foreign Relations. Its opening at the Gallery on September 30 is timed to coincide with the events of Harbourfront's *Focus on Germany* and the exhibition of young German artists at the Power Plant. *Painting on Paper* includes 44 works by 12 leading German painters. While most of the work is quite recent, the show includes works from the early 1960s through the 1970s and 1980s. The artists represented span four generations of artistic development, and the show is structured to reveal that historical development around the theme of painting on paper.

Right: Ulrike Rosenbach (German, b. 1943), *Der Matriarchen Raum* (The Matriarch Room), January 1989, performance, Bonn Frauenmuseum.
Below: Sigmar Polke (German, b. 1942), *Untitled,* 1987; ink, watercolour and varnish on paper, 102 x 73 cm.

Above: A. R. Penck (German, b. 1939), *Untitled,* 1982; paint on paper, 70 x 100 cm.

Left: Michael Buthe (German, b. 1944), *Le Vita secredo dos plantes*, 1979; mixed media on paper, 372 x 448 cm.

Though the theme seems simple, the curator has chosen to contend with a very complex set of formal and art-historical issues. Traditionally, works on paper – preliminary sketches, pencil drawings, watercolours – have been accorded a status subordinate to that of "finished" paintings on panel or canvas. This tradition has been deeply eroded in recent art, however. Dr. Honish notes in his introduction to the exhibition catalogue: "Whoever is interested in the ideas behind the work of art rather than the ultimate polished statement, achieved in spite of the resistance of the materials, will look for these ideas where they are most visible, where they have found their most spontaneous expression. They are to be found on paper, in clay or plaster." According to his thesis, the valorization of spontaneity and the closing of the gap between idea and realization begins with Jackson Pollock's all-over drip paintings. Accordingly, he begins his show with works by Emil Schumacher and Fred Thieler. Both artists belong to the first postwar generation; both can be aligned with "L'art Informel," the Parisian version of Abstract Expressionism. For both of these artists the painting process itself, not the product, is the relevant aspect. Gotthard Graubner and Walter Stöhrer represent the next stage. As action painting, these works demonstrate that working with paper demands a high level of precision, responsiveness and energy. The figurative painters Markus Lüpertz, A. R. Penck and Sigmar Polke, all born around 1940, represent the next generation. The advent of Arte Povera and Conceptual Art contributed much to the stance of these artists. For all their stylistic and thematic variety, each can be seen to resolutely confront conventional artistic values. The next three artists, Michael Buthe, Jürgen Klauke and Imi Knoebel, differ only slightly from the preceding three. Their highly individualized viewpoints are more explicitly "attitudes," not bound to categories of materials or forms. The blurring of boundaries between styles, between two and three dimensions, between art and reality, motivates all three. The final chapter of the exhibition begins a new chapter in the historical train. Herbert Egl, born in 1953, and Paco Knöller, born in 1950, belong to a generation unencumbered by the restraints of content, form and art history that burdened previous generations. The restraints here are self-imposed. As Honisch remarks, "They look for absolutely binding commitments and limit themselves intentionally to particular themes ... the freedom and scope allowed by paper are taken for granted." By presenting work that is not only visually compelling but also linked to a particular historical development, *Painting on Paper* promises insights for both the general viewer and the scholar. In conjunction with the opening of the exhibition, Dr. Honisch will present a lecture on recent developments in German art in the Jackman Hall on Friday, September 29, at 6 pm.

Christina Ritchie is assistant curator of international contemporary art at the AGO.

Ulrike Rosenbach/Painting on Paper
Sam and Ayala Zacks Wing
September 20/30 – November 12

FILM CONGRESS continued from p. 1

Cathy Jonasson (Art Gallery of Ontario). Three years in the making, it was supported not only by these institutions but also by the Canada Council, the Toronto Arts Council, the Metro Arts Council, the Ontario Arts Council and several other funding organizations. Much good advice and generosity of spirit was provided by our advisory board, which included Canadian filmmakers Michael Snow, Bruce Elder and Michael Hoolboom.

The experimental film community is often seen as fractious and contentious, and the Congress was, as *Globe and Mail* reporter Robert Everett-Green noted, "scrappy to the end". Yet it was generally judged by those present to have been very successful, and plans for another Congress, possibly in Holland, New York or San Francisco, were discussed. For the AGO, hosting such a prestigious international gathering was a remarkable opportunity, and the Congress will no doubt facilitate future co-operation with many of these individuals and their institutions.

Cathy Jonasson is head of film and video programs at the AGO.

Momentum Peaks for Stage III

Groundbreaking in September

Artist's rendering of southwest elevation of AGO's Stage III. Watercolour.

AFTER YEARS OF PLANNING, FINE-TUNING, AND INCREASingly anxious anticipation the AGO's Stage III project is ready to proceed! Construction crews are standing by to break ground officially this month, signalling the long-awaited completion of the Gallery's three-phase expansion and renovation program, which began in 1971. Excavation for the Sculpture Atrium and the new southwest wing will begin as soon as the hoarding around the site can be erected.

While parts of the Gallery will be under construction or affected by the expansion and renovation during the next two years, the AGO will remain open, with an active exhibition program featuring the AGO's permanent collection.

Through Stage III, scheduled for completion in 1991, the Gallery will undergo a spectacular metamorphosis. Exhibition space will increase by 50 percent, and major renovations will update public spaces and services. In just a few years the Art Gallery of Ontario will boast a building completely accessible to the disabled.

Visitors will be guided to the Gallery by the 105-foot-high Dundas Street tower, which will mark the new main entrance, to be relocated closer to McCaul Street. Upon arrival, they will enter the spacious and elegant new two-story lobby, which will be capped by a pyramid dotted with small skylights to admit natural light.

The expansion will create 17 new galleries that will be dedicated to the display of Inuit art and the works of Canadian and international contemporary artists.

An elegant prints and drawings centre for works on paper will be located in the new southwest wing facing Grange Park. The centre will make available for private viewing over 8,000 prints and drawings from the permanent collection that are currently locked away in storage vaults.

Situated between the Gallery's existing stately south wall and the north wall of the Grange will be a glass-enclosed Sculpture Atrium. The facades of both historic buildings will be visible inside the glass enclosure, which, filled with natural light, will allow for the enjoyment of the surrounding park setting in comfort from within.

New Temporary Location For Popular Art Rental

THE IMMINENT START OF STAGE III CONSTRUCTION HAS temporarily forced the Art Rental and Sales Gallery at the AGO from its familiar and much-visited location. By late October, however, after a minimal interruption of service necessitated by the move, it will be business as usual at Art Rental's new interim location at 35 McCaul Street, in the sparkling new Chalmers Building, the new headquarters of the Ontario Craft Council. Just around the corner from the Gallery and the Ontario College of Art, twin factory buildings that until recently contained run-down textile-industry sweatshops have been fully renovated and given a new lease on life as a centre for the Canadian applied arts. The rejuvenated buildings, which are connected by an impressive glass atrium, are welcome additions to the AGO neighbourhood and further enhance the area's attractiveness as an arts district with much to see and do. When the Stage III expansion and renovation are completed, the Art Rental and Sales Gallery will return to the AGO fold, moving into its permanent home in the splendid new retail section on the main floor of the Gallery, directly accessible from Dundas Street. Operated by the Volunteer Committee, the Art Rental and Sales Gallery has an excellent collection of over 1,300 works by contemporary Canadian artists, all available for sale or rent. For further information, please call 977-0414, ext. 219.

OMB Approval Makes Way for Stage III

A SETTLEMENT WAS REACHED IN MAY, PRIOR TO THE scheduled Ontario Municipal Board (OMB) hearing to review objections against Stage III, effectively removing all obstacles to the project.

Objections to the expansion were withdrawn conditional upon the OMB's approval of an amendment to the City of Toronto's zoning bylaw restricting any further expansion on the AGO site after Stage III is finished. The OMB was satisfied with the settlement and gave the go-ahead for Stage III in early June. Construction has now begun on the AGO's expansion and renovation program.

Archaeological Survey Focuses on the Grange

In 1875 Goldwin Smith was photographed in front of the Grange. By this time the property, which had formerly stretched from Queen to Bloor Streets, had been reduced to 10 acres.

EACH YEAR THOUSANDS OF VISITORS GET A GLIMPSE OF old Toronto when they pass through the elegant portals of the Grange, the oldest surviving brick house in the city. From the park south of the Gallery they can look upon the Georgian facade of this classically inspired building, built by the wealthy Boulton family in 1818. Once inside, they find themselves surrounded by the ambiance of another era.

The Grange, lovingly restored in 1973 by the AGO's Volunteer Committee, is both an architectural and a historical landmark, and it has been married to the Gallery since the house and its lands were bequeathed in 1909 to what was then the Art Museum of Toronto. The Grange Committee, which has dedicated its efforts to the past restoration and current preservation of the Grange, has requested that an archaeological survey be carried out on the site of the new Stage III south/west extension project, slated to commence in September 1989.

Archaeologists Richard Stromberg (from the Toronto Historical Board) and Ronald Williamson monitored the excavation of soil samples undertaken for the structural engineers to see if variances in soil stratification or pottery shards might be revealed. The site of the new Stage III expansion will be carefully examined by a team of experts for artifacts and other clues that might shed further light on the lifestyle of the household that originally occupied the site. This work will be supervised by Dr. Ronald Williamson, whose most recent work included the direction of a team of international archaeologists, physical anthropologists and historians in the excavation of the War of 1812 cemetery, Snake Hill site, in the town of Fort Erie. Others on the archaeological team have recently supervised excavations at the historic George Brown House on Beverley Street in Toronto.

The Grange represents more than a century and a half of Canadian history that remains alive today due to the restoration program. As the Gallery evolves through the next generation of architectural expansion, it is the Grange, at its heart, that is the constant. The Grange remains as a symbol to those who have valued, and continue to value, the cultural growth of their community, as well as a symbol of Toronto and its history.

Our archaeological field team will be present to provide informed decisions and detailed assessments to improve our understanding of this historic site and to unearth whatever remaining clues may be hidden in the soil before the onset of Stage III construction.

Carefully removed and packaged soil samples will be examined for remnants of artifacts by archaelogists.

Historic Theatre Gala To Benefit Stage III

Photo: Zeidler Associates

THE REJUVENATED ELGIN AND WINTER GARDEN THEATRES will re-open as contemporary performance facilities on December 15 with a gala benefit performance and reception honouring the Ontario Heritage Foundation and the Art Gallery of Ontario's Stage III Building Fund. Opening night at the former vaudeville houses promises to be a night to remember, as it will be the premiere not only of the Elgin production of the Royal Shakespeare Company's version of *The Wizard of Oz* but of the fully restored and updated building, as well, as its original beauty and grandeur will be revealed once again. The gala will be hosted by the Volunteer Committee of the AGO in partnership with the theatre complex and will include a champagne reception, a grand après-theatre dinner and vaudeville entertainment in the Winter Garden. For tickets and information please call 365-7328.

Stage III Architect Wins Major Competition

THE CREATIVE TEAM OF THE LOS ANGELES ARCHITECtural firm Barton Myers Associates has been awarded the commission to design the US pavilion for Expo '92 in Seville, Spain. The team, headed by Barton Myers, designer of the AGO's Stage III project, who lived and practiced in Toronto for two decades and was highly influential in shaping the urban fabric of this city, won the prestigious project with a striking and innovative design that includes a dramatic wall of water cascading down the entire facade of the building. The concept brilliantly echoes through allusion and metaphor Expo's themes of 'Discovery' and the commemoration of the 500th anniversary of Columbus's voyage to America. As the AGO Stage III project kicks into high gear, Mr. Myers, who has been called one of the cutting-edge designers of our age, will be dividing his time between Los Angeles, Toronto and Seville.

Exhibitions

Perspective 89: Roy Arden and Dominique Blain
Sam and Ayala Zacks Wing, North Gallery
September 16 – November 12
Since 1985 the exhibition of the work of young Canadian artists at the AGO has been aided by George W. Gilmour's generous endowment, which provides funds for a series of ten annual award exhibitions. *Perspective 89* features the work of Roy Arden and Dominique Blain, from Vancouver and Montreal respectively. Through the re-introduction of appropriated materials in new and different contexts, both artists address political, social and cultural issues in their art. The *Perspective* series is made possible by an annual gift from **George W. Gilmour**.

Photographs by Charles Macnamara and M. O. Hammond: Pictorial Expressions in Landscape and Portrait
Margaret Eaton Gallery
September 16 – October 22
This exhibition includes portrait photographs by M. O. Hammond and landscape studies by Charles Macnamara dated 1902 through 1934. A former editor of the *Globe*, Hammond portrayed famous artists, musicians and writers of the period, while Macnamara concentrated on landscapes of the Ottawa and Arnprior districts.

Organized by the AGO from works in the permanent collection and private loans.

Ulrike Rosenbach
Sam and Ayala Zacks Wing
September 20 – November 12
A new installation work and performance, *Wie der Phoenix aus der Asche* (Like the Phoenix from the Ashes), specifically created for the AGO by leading German artist Ulrike Rosenbach, is being presented in conjunction with her first major solo exhibition in North America, at the Art Gallery of York University. Rosenbach, a former student of Joseph Beuys, is a pioneer in video and performance art and a seminal interpreter of the feminist perspective. In addition to a lecture and a performance at the AGO (see listings below), the artist will be participating in studio visits and workshops organized in collaboration with York University and the Ontario College of Art.

Supported by the Canada Council.

Painting on Paper
Sam and Ayala Zacks Wing
September 30 – November 12
This exhibition is comprised of 42 large-scale works on paper by twelve leading contemporary German artists, including Michael Buthe, Markus Lupertz, A. R. Penck and Sigmar Polke. Conceived as paintings on paper, these works demonstrate a spontaneity and intellectual rigor that are typical of contemporary German painting.

The exhibition is organized by the West German Institute of Foreign Relations, Stuttgart, and is being circulated in North America by the Goethe Institute, Toronto.

Face à Face: French and English Caricatures of the French Revolution and Its Aftermath
Margaret Eaton Gallery
July 14 – September 10
This exhibition of 75 French and English caricatures covering the period from 1770 to 1883 marks the 200th anniversary of the French Revolution. Drawn almost entirely from the Trier-Fodor Collection, it includes works by such popular caricaturists as James Gillray, Thomas Rowlandson, George Cruikshank, Jean-François Bosio and Auguste Bouquet. First opened at the Musée du Québec in conjunction with the *Images of the French Revolution* exhibition in January 1989.

Organized and circulated by the AGO.

View of Ulrike Rosenbach's 1984 performance/installation *Eve and Adam* at the Institute of Contemporary Art in Boston. The artist will perform in an installation at the AGO on September 20 at 7 pm.

Images of the French Revolution
Trier Galleries and Zacks Corridor
July 14 – September 10
A visual presentation of the history of the French Revolution as well as certain aspects of the history of engraving during the decade 1789-99. Contains approximately 150 woodcuts, engravings and etchings drawn from collections in Quebec and France, including the Bibliothèque nationale in Paris, the Musée Carnavalet and the Louvre.

Organized by the Musée du Québec.

Flights of Fancy
Trier Galleries
September 23 – November 19
The wildlife that inhabits the Arctic's broad expanse has long been a favoured subject of Inuit artists, with the bird proving to be an enduring and endearing theme, especially among printmakers. The three artists whose work is presented in this exhibition, Kenojuak Ashevak, Lucy Qinnuayuak and Pitaloosie Saila, all from Cape Dorset, have focused extensively on the bird and used its physical features and character traits to create bold, elaborate and inventive designs. The works in this exhibition have been selected from the Kramer Family Gift of Inuit art in the AGO's permanent collection.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw and Leonard Galleries
Fourteenth- through twentieth-century paintings, 19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the permanent collection.

J. S. McLean Gallery
New re-installation of works by the Group of Seven from the permanent collection, complete with such interpretive aids as audio tapes and computers.

Signy Eaton Gallery
The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the permanent collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during September. Dates are subject to change.

Printmaking in 19th-Century France: The Touche Ross Gift to the Art Gallery of Ontario
Musée des beaux-arts de Montréal
through September 3

Boris Anisfeld, "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum
Laurentian University Museum and Arts Centre, Sudbury
through September 10

Ron Martin 1971–1981 A Fraser Elliott Canadian Contemporary Exhibition
Vancouver Art Gallery
through September 25

Staffage to Centre Stage: The Figure in Canadian Art A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario
Chatham Cultural Centre
through October 1

Picasso: Faunes et flores d'Antibes (CONTACT)
Inverarden Regency Cottage Museum, Cornwall
September 1–30

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Macdonald Stewart Art Centre, Guelph
September 2 – October 1

Signs: An Exhibition of Critical Photography
Macdonald Stewart Art Centre, Guelph
September 2 – October 1

Purloined Portraits (CONTACT)
McMaster University Art Gallery, Hamilton
September 5 – October 8

The Group of Seven: Selected Watercolours, Drawings and Prints from the Collection of the Art Gallery of Ontario
Art Gallery of Northumberland, Cobourg
September 8 – October 8

Carole Conde and Karl Beveridge: Standing Up (CONTACT)
Oakville Galleries: Gairloch Gallery
September 9 – October 22

The Dada Period in Cologne: Selections from the Fick-Eggert Collection – Angie Littlefield, Speakers Service
Macdonald Stewart Art Centre, Guelph
September 10

Paterson Ewen: Phenomena Paintings 1971–1987
Musée des beaux-arts de Montréal
September 28 – November 12

"Artists with their Work" Programs

Akira Yoshikawa: Sculpture
Art Gallery of Algoma, Sault Ste. Marie
continuing to September 17

Fastwürms: Installation
Oakville Galleries: Centennial Gallery
continuing to September 24

George Raab: Graphics
Art Gallery of Northumberland, Cobourg
September 1 to October 1

Magdalen Celestino, Dyan Marie, Irene Xanthos, Shirley Yanover, Akira Yoshikawa: *Scaled to the Body*
The Art Gallery of Peterborough
Peterborough Festival of the Arts
continuing to October 8

Peter Dykhuis/Shirley Yanover: *Additive Sculpture*
The Gallery & Library, Cambridge
September 2 to 23

Andy Fabo: Painting
Niagara Artists' Centre, St. Catharines
September 8 to 30

Stephen Andrews: Drawing
London Regional Art Gallery
September 22 to November 5

Nora Hutchinson: Video/Performance
Kingston Artists' Association Inc.
T.B.A.

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular artistic themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during September:

Monday, September 4 only at 2 pm
Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visites commentées: le dimanche à 14 h 30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour gallery talk followed by an informal discussion over complimentary coffee.

*****For the Hearing-Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing-impaired. September's topic: *Perspective 89*

Walking Tours

Perspective 89
Michèle Thériault, Assistant Curator, Canadian Contemporary Art, AGO
Sam and Ayala Zacks Wing
Sunday, October 1, 3 pm
Join the exhibition curator for a tour of works by *Perspectives 89* artists Roy Arden and Dominique Blain.

Free with admission.

Lectures

Painting on Paper
Dr. Dieter Honisch, National Gallery, Berlin
The Jackman Hall
Friday, September 29, 6 pm
Dr. Honisch, director of the National Gallery, Berlin, and curator of the current exhibition of large-scale paintings on paper by contemporary German artists, will discuss the special challenge of working on oversized paper and other aspects of recent German art. Presented in conjunction with the Institute for Foreign Relations, Stuttgart, and the Goethe Institute, Toronto.

Free admission. However, tickets are required and may be picked up in advance at the Information Desk on a first-come, first-served basis. Use McCaul St. doors.

Ulrike Rosenbach on Ulrike Rosenbach
The Jackman Hall
Sunday, September 24, 3 pm
Ulrike Rosenbach, recognized worldwide as one of the most important performance and video artists of her generation, will speak on her work in conjunction with her installation and performance (see separate listings) at the AGO and a retrospective exhibition at the Art Gallery of York University.

Free with admission. However, tickets are required and may be picked up in advance at the Information Desk on a first-come, first-served basis.

Gallery School

Children's Studio
Gallery School
Beginning Tuesday, September 26, between 4 and 6 pm, for 30 weeks.
The ever-popular Children's Studio is starting for another year on September 26. The 30-week curriculum is designed as an after-school program between 4 and 6 pm for 8–10-year-olds (Tuesdays), 11–13-year-olds (Wednesdays) and 14–18-year-olds (Thursdays).

Registration Day is Saturday, September 9. 14–18-year-olds register between noon and 1 pm, 11–13-year-olds between 1 and 2 pm and 8–10-year-olds between 2 and 3 pm. Early arrival for registration is advised (especially for the 8–10-year-old group), since class size is limited and registration is on a "first come, first served" basis.

Tuition for the 30 weeks is $225 for Gallery members and $275 for nonmembers, and includes the price of all materials and supplies. Please contact Steven Bowie, Registrar, at the Gallery School, 979-6621, for further information.

Advanced Studio
Gallery School
Saturdays, 9 am – 1 pm, for 30 weeks starting September 16
The Advanced Studio Program in Visual Arts for secondary school students begins Saturday, September 16 (9 am – 1 pm) for the 89/90 school year. Some places may still be available as of this issue of AGO *News* in the Drawing, Painting, Sculpture, Design and/or Architecture courses. Please contact the Gallery School at 979-6621 for further information.

Travelling Studio
Various locations around Metropolitan Toronto
Sundays, 1–4 pm, for 10 weeks beginning September 24
Some places may still be available for the Travelling Studio this fall as of this issue of AGO *News*. This course stresses drawing and watercolour techniques in an outdoor setting. The class meets each Sunday at a predetermined Toronto location such as Casa Loma, High Park, the Toronto Islands, etc. Previous drawing and/or watercolour experience is preferred for this class. Please contact the Gallery School at 979-6621 for all the details!

Adult Studio
Gallery School
Tuesday, Wednesday, Thursday, beginning September 19, 20, 21, 7–10 pm, for 10 weeks
The fall term for the popular Adult Studio courses begins Tuesday, Wednesday, Thursday evenings, September 19, 20, 21, 7–10 pm.

New for this fall! The "Masters' Studio" program on Tuesday evenings (7–10 pm) for 10 weeks. Selected Old Masters' works from the permanent collection will be studied from the studio perspective with curatorial examination and discourse.

Tuition fees for the fall courses are $175 for Gallery members and $200 for nonmembers. Registration is by mail or in person only. Please contact the Gallery School at 979-6621 for further details.

For Kids

Hands On
Please note that Hands On will be closed during September. The Gallery's popular family program will re-open Sunday, October 1, and continue each Sunday afternoon from 1 to 4 pm. For more information call 977-0414, ext. 201.

Hands On appreciates the generous support of **Atari Canada Corp.**

Special Events

Childrens' Concert Helena and Her Magical Basket
The Walker Court
September 24, 3 pm
To celebrate the 10th anniversary of the Year of the Child, the AGO, in conjunction with UNICEF Ontario, is hosting a performance by innovative entertainer Helena Fine. In a musical show sparkling with imagination, Helena uses props, songs and dance to carry her young audience on an imaginary trip to countries around the world. Children are encouraged to participate by choosing toys from her magical basket, which create the scenes and set the mood for her songs.

Ulrike Rosenbach: Performance
Sam and Ayala Zacks Wing
Wednesday, September 20, 7 pm
One of Germany's most influential contemporary artists, Ulrike Rosenbach has established an international reputation with her video and performance installations. Using a diverse array of elements, including paper banners, 500 pounds of salt and a video projector, Rosenbach will perform in her installation *Wie der Phoenix aus der Asche* (Like the Phoenix from the Ashes) at the AGO.

Free admission.

Films

Noon-Hour Films
Fridays at 12:30 pm in the Jackman Hall. Free with admission to the Gallery. Entrance is through the main lobby.

September 22

Blackwood (28 min., col., 1976)
A look at the work of artist and printmaker David Blackwood, whose subject matter stems from memories of his native Newfoundland.

September 29

Chambers: Tracks and Gestures
(55 min., col., 1982)
Highlights the life and work of London, Ontario, artist Jack Chambers, revealing his deep interest in music, film, photography and painting.

The Grange

To many AGO visitors the Grange may seem a secret, hidden place. But those who persevere through the Gallery's subterranean walkways emerge into the handsomest of all the surviving homes of the colonial town of York. Experience a journey back in time with a visit to this important historic house, the oldest surviving brick house in Toronto. Free with admission to the Gallery. Entrance to the Grange through the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. School tours call 979-6601. A project of the Volunteer Committee.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

A Harbourfront Happening
Wednesday, September 27, 10:45 am
Tour the new autumn exhibition *In Between and Beyond* at the Power Plant art gallery. Enjoy lunch at a York Quay restaurant and hear about Harbourfront development from the man who knows, David Crombie of the Royal Commission on the Future of the Toronto Waterfront. Tickets with location map and subway and parking information are $20. A project of the Volunteer Committee.

Art & Architecture Tour of Toronto
Wednesday, October 11, 9:15 am
Join us for a walking tour of Forest Hill, the Annex and Poplar Plains with well-known Toronto historian William Dendy. Lunch at the University Women's Club and refreshments at Spadina House. Bus leaves from St. Clair subway, Pleasant Boulevard entrance, at 9:15 am and returns at 4 pm. Tickets are $35 and must be purchased in advance. Price includes lunch and refreshments. A project of the Volunteer Committee.

Corporate Collection
Thursday, November 9, and Tuesday, November 14, 7 pm
We've arranged for a private viewing of Clarkson Gordon's important collection of Canadian historical prints. Meet in the lobby of the Royal Trust Tower at 77 King St. W. at 7 pm on Thursday, November 9, or Tuesday, November 14. Tickets are limited to 25 per evening. Tickets are $10 and include refreshments and must be purchased in advance. A project of the Volunteer Committee.

New York / New York
November 25 and 26
Enjoy a Thanksgiving weekend in New York and stay at the outstanding Stanhope Hotel, directly across from the Metropolitan Museum of Art. View the major Velázquez exhibition and an interesting private collection. For a brochure, call the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

Travel AGO

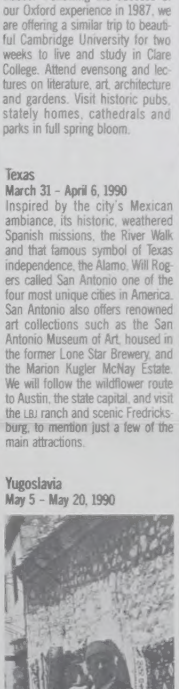
For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Quebec City
September 14–17, 1989
Experience our Canadian heritage in art and architecture and enjoy a sense of joie de vivre on this four-day trip to Canada's birthplace. With art historian David Mendel as our guide, we will explore the 17th-century walled city, now a UNESCO World Heritage site. We will visit the Place Royale, the Place de Paris, the Quartier Petit Champlain, the Grand Séminaire, the Couvent des Ursulines and the recently opened Musée de Civilisation, designed by architect Moishe Safdie. Other highlights include visits to three houses on the Ile d'Orléans – the island's oldest house, where General Wolfe lived before the siege of Quebec, artist Benoit Côté's studio and finally a charming old house with an excellent collection of pine furniture.

Cambridge Study
March 24 – April 5, 1990
Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks to live and study in Clare College. Attend evensong and lectures on literature, art, architecture and gardens. Visit historic pubs, stately homes, cathedrals and parks in full spring bloom.

Texas
March 31 – April 6, 1990
Inspired by the city's Mexican ambiance, its historic, weathered Spanish missions, the River Walk and that famous symbol of Texas independence, the Alamo. Will Rogers called San Antonio one of the four most unique cities in America. San Antonio also offers renowned art collections such as the San Antonio Museum of Art, housed in the former Lone Star Brewery, and the Marion Kugler McNay Estate. We will follow the wildflower route to Austin, the state capital, and visit the LBJ ranch and scenic Fredricksburg, to mention just a few of the main attractions.

Yugoslavia
May 5 – May 20, 1990



The colourful Turkish bazaar in Mostar.

Ancient Illyrian, Greek and Roman ruins, Byzantine monasteries and romantic rivers and valleys dot the Yugoslavian countryside. Visit Belgrade's National Museum; the fortress of Petrovaradin; the Tomb of the Unknown Soldier in Avala; the famous medieval monasteries of Manasya, Ravanica, Studenica and Sopocani; the coastal city of Budva; and the island of Sveti Stefan. Walk the narrow streets of the walled city of Dubrovnik, enjoying the cafés, shops and galleries and a candlelight concert. Explore the Turkish bazaar in Mostar and Diocletian's palace in Split. Visits to Ivan Mestrovic's sculpture gallery, Zagreb's old town, the opera and the theatre are a fitting farewell to this fascinating country.

Cruising the Danube
September 6 – 20, 1990
Meet in exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the MS *Ayvazovsky* to the delta of the Danube. There we board the MS *Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna. Enjoy spectacular scenery en route through Bulgaria, Romania, Yugoslavia, Hungary, Czechoslovakia and Austria. Shore excursions include Bucharest, Belgrade and Budapest. All cabins offered on both exclusively chartered ships are outside. We will be accompanied on the Danube cruise by Dr. Francis Broun, who will lecture on the art and culture of the region.

Looking Ahead

Amsterdam
Turkey
Ireland / Wales
The Two Berlins

Call the Volunteer Office and have your name put on the travel lists to receive a brochure.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. Club AGO offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is $15, or $5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Annual Meeting Invitation
Thursday, September 28, 7 pm
Club AGO would like to invite all Club AGO members and Gallery Members to their second annual meeting on Thursday, September 28, at 7 pm in the Jackman Hall. Entrance through McCaul St. doors. Guest speaker TBA.

Open Studio Jaunt
September 21, 7:30–10:30 pm
Join Club AGO for an evening demonstration of such printmaking techniques as etching, silkscreen and lithography at Open Studio. Portfolios are open for perusal and works are available for purchase. Tickets are $10, for Club AGO members $5, and can be purchased in advance from the Volunteer Office at 977-0414, ext. 263. Cash bar and munchies. Meet at 520 King St. W. at 7:30 pm.

Young at Art
20th-Century German Art
October 18, 7 pm
Join Club AGO members for a tour of an exhibition of contemporary German paintings on paper. Works by performance and video artist Ulrike Rosenbach, an important artist of the postwar generation in West Germany and a former student of Joseph Beuys, will also be viewed. For tickets please call the Volunteer Office at 977-0414, ext. 263.

"A Slice of Life: Come Party Your Head Off!"
Halloween Gala
Saturday, October 28, 8 pm till cutoff
Club AGO present their second annual Halloween Gala in celebration of the 200th anniversary of the French Revolution. Revolutionary costume encouraged. Tickets are $40. For tickets or more information call the Volunteer Office at 977-0414, ext. 263.

Members' Activities

Members' Day at McMichael
Saturday, September 23, 10 am – 7 pm
A special autumn open house at Kleinburg for Members of the Art Gallery of Ontario and the McMichael Canadian Art Collection.

Family-oriented programs commence at 10 am and continue through 4 pm. From 4 pm to 7 pm activities are geared to an adult audience. All activities are free (except face painting); however, tickets may be required.

Activities throughout the day at McMichael locations

Main Building
Learn the Japanese art of paper folding at the origami workshop. For parents and their children (6 years old and up).

The Founders' Lounge
Participate in the creation of a fall landscape mural to be developed during the course of the day.

The Lobby
Pick up activity sheets and pencils for self-guided tours and win prizes for completed entries.

Take part in McMichael Collection talks and tours in the galleries with McMichael educators. Tours are offered every hour on the half hour on *The Group of Seven and Their Contemporaries, Native and Inuit Art* and the featured exhibition, *In Seclusion with Nature: The Later Works of Lionel Le Moine FitzGerald.*

The Theatre
Continuous screening of films and videos from the NFB and the CBC. Children's classics, native Indian folklore and Canadian art and artists are highlighted in the program.

Musical Entertainment
Ted Roberts, folksinger with The Travellers
Memo Acevedo, Latin jazz / salsa ensemble
Peter Knight and Harry Owen, guitar duo

The Pumphouse
Supervised painting stations for kids. Materials and coveralls provided.

Meeting House
Face painting based on Inuit themes and traditional tattoos. Timed tickets are $1.

The Thomson Shack
Join painters Wendy Whitemore and Jim Reid for forty-minute guided sketching tours in the park. Instruction and materials provided. Timed tickets are free.

Photographers Kevin Birmingham and Erhart Szyiko lead nature photography walks through the grounds leaving every hour. Participants must bring their own cameras and film. Timed tickets are free.

Information:
Special information telephone line for Members' Day at McMichael after Labour Day (from Tuesday, September 5): 979-6645. Maps, programs, tickets and information will be available at central locations on the day.

Admission
Free for AGO and McMichael Members and their guests. Please present invitation or membership card.

Transportation
Free shuttle bus service to and from York Mills TTC station and the McMichael Collection throughout the day. Free parking available at McMichael. For schedule call 979-6645.

Refreshments
Lunch is available in the Restaurant from 11:30 until 3 pm. Reservations recommended. Informal snack and beverage tents, including wine and beer, will provide casual service all day. Jazz bar in the lobby from 5 to 7 pm.

Tickets for Membership Programs
For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning
Macnamara and Hammond
September 20, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour of portrait photographs by M. O. Hammond and landscape studies by Charles Macnamara. Tickets are $4.50 and must be purchased in advance.

Art in the Morning
Perspective 89
October 18, 9:30 am
Join us in the Members' Lounge for refreshments followed by a tour by Michèle Thériault, assistant curator of contemporary Canadian art, of the exhibition *Perspective 89*. Tickets are $4.50 and must be purchased in advance.

Sunday Start with Art
Perspective 89
September 24 and October 15, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of *Perspective 89*, part of an AGO series of annual award exhibitions featuring the work of young contemporary Canadian artists. Tickets are $6 and must be purchased in advance.

Sunday Start with Art
Macnamara and Hammond
October 22, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour by Maia Sutnik, co-ordinator of photographic services at the AGO, of portrait photographs by M. O. Hammond and landscape studies by Charles Macnamara from 1902 through 1934. Tickets are $6 and must be purchased in advance.

Art at 5:30
The Grange Music Room
October 11, November 8, 1989; February 14, April 16 and May 9, 1990, at 5:30 pm.
What determines an artist's reputation? Why is someone "hot" and someone else not? What makes a work of art a good investment? Why are some artists overlooked? What is the critic's role? These and many other intriguing questions relating to the art world are to be addressed this fall in a provocative series of informal panel discussions for AGO Members and their guests. On five Wednesday evenings from the fall of 1989 through the spring of 1990 you can share the thoughts and opinions of a lively company of artists, art dealers, critics, auction house directors, lawyers and art museum curators. Tickets for the series are $50, and some tickets will be available for $10 on the day of the event, should seating permit. Wine and light refreshments will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Stage III Benefit
The Elgin and Winter Garden Theatres Gala Opening
December 15
The Volunteer Committee of the Art Gallery of Ontario, in partnership with the Elgin and Winter Garden Theatres, will host an opening night to remember....

Friday, December 15, the Elgin and Winter Garden Theatres will be open to the public in their original splendour for the first time in 76 years.

We would like to give our Members, as loyal supporters of the Art Gallery of Ontario and the Ontario Heritage Foundation, early notice of this gala evening.

This event will be staged by the Ontario Heritage Foundation in partnership with the Volunteer Committee of the Art Gallery of Ontario.

It will include a champagne reception, the Elgin production of the Royal Shakespeare Company's version of *The Wizard of Oz*, a grand après-theatre supper and vaudeville entertainment in the Winter Garden Theatre.

Tickets will be $250 each, and net proceeds will support both the AGO's Stage III Building Fund and the Ontario Heritage Foundation. Invitations will be issued in the fall of 1989. If you would like a ticket or more information, please call 365-7328 between 9 am and 5 pm.

Joy Cherry Fashion Show
The Walker Court
Monday, September 25, 12–3 pm
Joy Cherry, one of Toronto's leading fashion houses, presents a fantastic fall collection of glamorous haute couture at the AGO. Watch for irresistible evening gowns, luxurious furs and elegant cocktail and day wear by such famous designers as Oscar de la Renta, Scaasi, Lanvin, Jean Louis Scherrer, Louis Féraud – to name just a few! Proceeds from the fashion show go to the Stage III Building Fund. Tickets are $100 and must be purchased in advance. For more information or tickets please contact Elaine Choptiany at 482-6712 or the Volunteer Office of the Art Gallery of Ontario at 977-0414, ext. 263. A project of the Junior Committee.

joy CHERRY

Shops and Services

The Perfect $5 Gift
A $5 gift can go a long way when you send an AGO admission voucher to a friend. Arriving enclosed in an attractive fine-art reproduction card featuring a work from the Gallery's permanent collection, for the price of less than a single movie ticket the voucher entitles a whole family to admission to the AGO, providing hours of enriching entertainment. Your friends or out-of-town visitors can also take advantage of 10% discounts in the Reproduction Shop, the Impulse Shop, the Book Shop and the AGO Restaurant. They are also encouraged to participate in a draw for a free AGO membership. Give the gift of art today and introduce your friends to the AGO. The gift packages can be purchased at any of the Gallery shops. Inquire at the Volunteer office for quantity discounts by calling 977-0414, ext. 263. A project of the Volunteer Committee.

AGO Book Shop
The AGO Book Shop is pleased to co-operate with professors in stocking a selection of titles recommended as course books for students during the academic year. We make every effort to encourage publishers to deliver by the specified deadlines, and we'll hold special orders for pickup for one week. For inquiries please call 979-6610.

The Impulse Shop
September is the month for savouring the joys of the summer harvest with our delicious selection of gourmet jams, jellies and pickles in the Grange corner. Go back to school in style with high-quality school bags, notebooks, pencil cases, desk sets and lunch boxes in hot new neon colours. Check out our cosy country afghans and stock up on a wide selection of hostess gifts for city entertaining. A project of the Volunteer Committee.

Jewellery Shop
Jeweller Stan Beirns takes his inspiration from the arts and fashions ballerinas, treble clefs and theatre masks into striking sterling-silver earrings. Moderately priced, they are a perfect gift for any occasion. A project of the Volunteer Committee.

ART GALLERY OF ONTARIO

SEPTEMBER 1989

AGO NEWS

Behind the Scenes

AGO Board of Trustees Elects New President

New and past AGO presidents Keith Hendrick and Margo Bindhardt

At its recent annual meeting, the AGO's 1989/90 Board of Trustees elected Keith C. Hendrick as the Gallery's president for a one-year term. Mr. Hendrick, a longtime supporter of the AGO, is president of Noranda Minerals Inc., a senior vice-president of Noranda Inc., chairman of Hemlo Gold Mines Inc. and a director of a number of other companies and industry and charitable organizations. At the AGO, as a member of the Board of Trustees, he was formerly vice-president and chairman of the Finance Committee and a member of the Executive, Investment Review, Strategic Planning and Building Committees.

Annual Giving Fund Reaches New High

A YEAR AGO, WHEN THE DEVELOPMENT COMMITTEE was setting the 1989/89 Annual Giving Fund campaign goal, some of our advisers bluntly told us to forget about the Annual Giving Fund while our Stage III capital campaign was under way. Thanks to the AGO's many generous Contributing Members, despite these less-than-optimistic predictions, the Annual Giving Fund reached a new high of $1,400,000.

Total private support for the 1988/89 fiscal year reached a record $10,121,000, which represents 43% of the AGO's financial activity! This includes moneys received through the Annual Giving Fund, membership revenue, volunteer contributions and transfers from the AGO Foundation and the value of gifts of works of art received. It may come as a surprise that this tremendous figure does not include contributions to the Stage III Building Fund.

"Private support from individuals, corporations and foundations continues to provide the funds necessary to offer the quality purchase, exhibitions and education programs expected from an international gallery such as the AGO," says Dr. Frederic L. R. Jackman, the incoming chairman of the Development Committee. "As we head into the 1989/90 campaign year, our goal is $1,500,000, a goal we are confident of achieving with the ever-growing support of our Members."

There are several levels of benefits offered to supporters of the Annual Giving Fund. All gifts of $100 or more receive an income tax receipt for the full amount of the gift and are granted complimentary basic membership benefits, such as free admission for the year and copies of the Membership newsletter, AGO *News*.

The most active group, the Curators' Circle, who contribute $1,000 annually to the Gallery, are involved with exciting programs that bring them into close touch with the AGO's curators and collections. This month, Curators' Circle Members travel to New York with Dr. Alan Wilkinson, curator of 20th-century art, to view two important exhibitions, *Picasso and Braque: Pioneering Cubism* and *Canaletto*, which will be seen only in New York. In November, Mr. Christopher Burge, president of Christie's auction house in New York, will be guest speaker at the annual Curators' Circle dinner.

We invite you to support the Annual Giving Fund and enjoy the special privileges extended to Contributing Members. Application forms are available at the Membership Centre in the front lobby of the AGO, or you are welcome to phone the Development Office at 979-6619.

Finance Minister Delivers Good Tidings

Public programming activities at the AGO received a shot in the arm recently when the Hon. Michael Wilson, minister of finance, personally presented a cheque to William J. Withrow, director of the Gallery, and Margo Bindhart, former president of the Gallery. The $107,000 cheque represents 50% of a $214,000 1989/90 grant from the Department of Communications under the Museum Assistance Program in support of special events designed to enhance the public's experience of the visual arts.

Remembering the French Revolution

On the eve of Bastille Day, Mr. Paul Hassoun, cultural attaché, French consulate, joined Dr. Katharine Lochnan, curator, and William Withrow, director, to celebrate the opening of the *Face à Face* and *Image of the French Revolution* exhibitions.

Sharilyn J. Ingram Is AGO's New Chief of Administration

THE ART GALLERY OF ONTARIO'S BOARD OF TRUSTEES recently appointed Sharilyn J. Ingram as chief of administration and corporate secretary of the Gallery. Ms. Ingram replaces Norman Walford, who left the AGO on March 1 to become executive director of the Ontario Arts Council. Starting August 1, Ms. Ingram will be responsible for planning, coordinating and managing the business affairs of the Gallery in the areas of administration, finance, government relations, personnel and building management. When making the announcement, former board president Margo Bindhardt praised Ms. Ingram as a topnotch administrator with a strong background in planning and implementing museum policy. She is a graduate of the University of Alberta with an MA in history and has over fifteen years' experience working with museums and galleries. Since 1984 she has been director of planning and management services for the National Museums of Canada, Ottawa, where she was responsible for the new federal museum legislation (Bill C-12) introduced in the House of Commons on May 3.

Sharilyn has been familiar with the AGO for some time in her capacity as an arts administrator on the federal level responsible for the Gallery's core funding through the Museum Assistance Program, and she takes over the top managerial position at the AGO at an important phase in its history. As the Stage III construction is about to start and is expected to impact on all areas of the Gallery operation, her challenge is to smooth the bumps along the way and ease the AGO's evolution into an even larger, more complex and higher-profile institution through the process. Her reputation as a team player, her preference for strong but invisible management and her sensitive and committed approach to human-resources issues are essential qualities that should serve the institution well during this particularly challenging period.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50, Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Nonresident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members
From time to time, our mailing list is released to other arts and nonprofit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event and number of tickets
– indicate your name, address (with postal code) and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Summer Gallery Hours are in effect through September 4.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12–4 pm, Wednesday 12–4 pm and 6–9 pm.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5–8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.

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